Methods of language game in modern Azerbaijani mass

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Abstract

The Article deals with language games in modern Azerbaijani mass media. Modern mass media represents a wide range of sign games. The games cover almost all the levels of the language system ranging from sounds to syntactic models. In fact, the present media personifies speech elements, because all its features are vividly presented in it. The use of paremies, creation of new syntagmas built on the paradox of false expectation occupies a special place in modern Azerbaijani. The paradox is in the fact that the attention of the recipient is focused on familiar paremies, which in rhematic part of the utterance does not correspond to the existing standard. Such a usage fulfills a serious communicative function focusing attention on the essence of information. An identical game device is widely spread in modern advertising. The Present Article analyzes some examples of such paradoxical syntagmas and discloses their relations to presuppositions and actual reality.

Keywords: sign, stereotype, language game, media, Azerbaijan, post-soviet space, democratization, literary language

1. Introduction

Systemic-structural paradigms for the first time in the history of linguistics drew the attention to the need of distinguishing language and speech and it did not deny the fact that all our knowledge concerning the language is based on it. Namely in speech elements models and concrete utterances built on these models, which simultaneously with the process production yield to the selection of such models in accordance with the existing stereotypes. So, in the sphere of language games, the interests of structural linguistics overlap with the interests of modern cognitive paradigms.

2. Modernity

In the modern stage, in all the post-soviet space, one and the same language processes take place, the essence of which is conditioned by the remission of numerous bans, deliverance from the obstacles of totalitarianism, democratization of the literary language. One of the first ones to point this was V.G.Kostomarov, in his

book “Language Taste of Century” [5] published in 1999. All processes of language games on different levels of the language were investigated by V.Z.Sannikov in his book “The Russian Language in the mirror of Language games” [7]. In then modern Russian Linguistics the most different aspects of Language games have been studied. As an example we can note the dissertation written by U.B.Bulin called “Language games in the speech of students and teachers as a means of creating space of laughter in the society” [2]. C.A.Bredikhin investigates language games in the works of Martin Haidegger, i.e., on the materials of philosophy of language [1]. A.D.Butakova investigates progress in the language periodicals conditioned by language games [3].

The existing life of the modern Azerbaijani language is of extreme interest as to lingo-cultural occurrences, in which simultaneously echo of the past and concept of future are visible. Totalitarian regime of the soviet period negatively influenced on everything, including language. From the jealous view of on the norms of the literary language, totalitarianism in the sphere of national language was considered a positive phenomenon, because it protected cultural traditions. For e.g. just totalitarianism in the space of language gave possibility for the Azerbaijanian Language to preserve its historical and cultural origin and not being smoothed over in the system of Oghuz languages and it did not fall down into the level of one of the dialects of the Turkic languages. Moreover, at the same time it kept natural democratization of literary language which legitimately operated in the communication with the mass of cultural traditions and as a result of this its damaging has been prevented. In the modern Azerbaijani Language intensification of democratic tendencies are observed, and language games in the vast plan acts as one of its manifestations. In the language spontaneity of different media-discourses a special place is occupied by harmonic sounding of actual exotic words.

In modern Azerbaijani speech element occupies a special place in the consonance of actual reality. Accordingly, there are a lot of irony, sarcasm, ridicule and indignation motivated as a social injustice, as well as indifference to the plight of the powerful and the needs of the common people. The comic attitude to the designated is expressed conspicuously, which is quite natural, because the language game expresses the most serious content most comically.

It is considered that the first person to pay attention to the phenomenon of Language games was L.Vitgenshtein. Language models were touched upon in his small, but famous enough lecture, delivered before the members of the society of “Heretics” of Cambridge University [9]. Actually language games were introduced as the method of analysis in his “philosophical investigations” [8]. Materials of the Azerbaijani language, we think, support the penetrating sense of the scientist on the impossibility of determination of meaning in the frame of a certain meth lingual system. The most important factor, influencing on the differentiation of the meaning is the ground information, bearing space-temporal and accordingly, social-cultural character. See the examples:

It is clear that the comic form of the expression of content, as well as the game itself, follow the same goal - to achieve the most possible communicative effect. For instance: Hər şeyin fonoqramması, toyuğun canlısı - Better to have the phonogram of everything, but the live of the poultry (transfer Həftə çal-çağırı, Pıç-hapıç, 20.03.2002, ANS TV). Exactly this means as follows: “Let all be phonogram, the hen is living”. The Transmission “Həftə çal-çağırı” in the period of a week gathers facts, witnessing on quite funny at first glance; the expression has a deep meaning and is manifest in the form of a code language conforming to the modern life standards. The concept of "soundtrack" functions as a symbol of modern life, realizing the cognitive signs "fake". In modern Azerbaijani there is a word - geydirmə (fictitious, forgery) applicable to absolutely any situation. Today the word geydirmə is applied primarily to food, as genetically modified foods are abundant in food markets. Accordingly, everything surrounding us is perceived as unreal. Phonogram in such a cultural context becomes a symbol of everything which is not natural, because it is also believed that today not any singer sings lively, the lips get different forms repeating the recorded song. Accordingly, everything has been rubbed out, polished and embellished, therefore are fictitious, not true.

It is known that the poultry products, the most sold and bought product of masses today is basically not even a broiler, but almost artificial. Thus, the expression means: "We know that today all is forged, but let us have true chickens at least." It is necessary to mention the symbolic play on words fonogramma-canlı (phonogram- live). A syntactical parallelism is observed in the structure of this expression, which is associated with a game in folk poetry. If we compare this word game on the level of its content with the elements of the formal play, there cannot be any word about the identity of any values. The content of this utterance is considerably richer than its formal processing. We observe a syntactical parallelism in the structure of the expression associated with a game in folk poetry. The consonance of the Azerbaijani word forms fonoqramması and canlısı should also be noted. If we compare the game on the level of content with the formal elements of the game, of course, there cannot be said anything about any evaluative identity. The content of this statement is significantly richer than its formal processing. Perhaps the occasionalism goes back to the Azerbaijani proverb Hər şeyin təzəsi, dostun köhnəsi, which means an old friend is better than everything which is new.

Occasionalism - Səməni saxla məni, yayda müflis edərəm səni (telecast Planet Guys from Baku, Lider TV, 23. 03.2002) goes back to the famous bayati:

Exactly: Semeni (wheat corns, grown in a plate on the eve of holiday Novruz). Safeguard me, in summer I’ll smash you).

Səməni, saxla məni,
İldə göyərdərəm səni,
Sən gələndə yaz olur,
Yaz olur avaz olur.
Xoşdur dədənin sazı,
Yazda ötkən avazı.

Səməni, can səməni,
  Göyərdərm mən səni.

(Səməni is wheat grown on a plate on the eve of the spring holiday. The literal translation of the whole bayati is like this:

Semeni, keep and protect me,
 I shall grow you every year.
 You come with each spring,
 When spring comes
Music, singing and melodies come together with it.
The melodies played in the saz of my grandfather are pleasant,
 It plays best in spring,
Semeni, my dear semeni,
 I shall grow you on the eve of each spring.

Exactly: Semeny safeguard me, Every year I'll grow you, when you grow, spring comes, spring and song, it is pleasant to hear the father playing saz (musical instrument). In spring I like his ardent song, semeni, my heart, you shall grow green in my house.

The game is built on the contrast between the concepts of "devastation" and "bloom." It is difficult to recover the full presupposition of the expression designed for the success at the addressee, but the key character in the context of the occasionalism is, apparently, the word- müflis (bankrupt). The game apparently is built on the opposition of ruin, bankruptcy and bloom. That is, if the traditional semeni is a cult of life, bloom, prosperity, today very actual is devastation of the blooming, of the flowers. This last idea is expressed discursively. Consonance - səməni / məni / səni - creates a game on a formal level.

Expression İgidlik ondur, doqquzu şeydir, zad (telecast "Yarımştat", ANS TV, 20.03.2002) actualizes the current widespread inability to speak to the public, on the one hand, hinting at the frequently used fill-ups or parasitic words şey and zad, on the other hand, the addressee is talking about bravery and courage, but the sender does not know of what they are formed today. Etymon of the occasionalism is the proverb in use - Gözəllik ondur, doqquzu dondur. It literally means: "Beauty consists of ten things, nine of them are clothes. In conformity with this presupposition the sender of the sender is talking about nine-tenths of the courage, but faltered.

This scheme is played in a small scene: "Gözəllik ondur, səkkizi dondur - Niyə? - Biri də priçoskadır "(TV show" Bu şəhərdə "Space TV, 27.04.2002). It should be noted that here we have a completely senseless use of the proverb: "The beauty is ten, eight of them are clothes - Why? - Because one of them is the "hairstyle." It is a pretty trite development of the theme: "Beauty - ten, seven - clothes - Why? – Because the 8th is the hairstyle and the ninth is make-up". However, all the nature of the game of this comic dialogue confirms its openness to the usual schemes in the Azerbaijani language, perspectives of its multiplication is unlimited.

Equally meaningless is the game which is İşləməyən dişləməz, bizi dinləyən itirməz (Radio-Space, 2002). The first part of this syntagma is a proverb in use, having an exact correspondence in the Russian language, which literally means He who does not work, won't eat. Not only the sememes кушать in Russian and yemək in Azerbaijani do not correspond, but it is clear that this correspondence is quite formal, in reality in both cases consumption of food is meant. Equally irrelevant is the discrepancy between the formal expression of communion in Azerbaijani and in the Russian subordinate clauses. To the proverb in use- İşləməyən dişləməz the authors added an occasional expression bizi dinləyən itirməz, i.e. "Who listens to us, won't lose." This is the literal translation, in fact, true sense is not "to lose", but "to benefit from it". It is clear that the second part of the occasional syntagma absolutely does not add anything meaningful to its common sense. The writer was just happy to find a coincidence in their consonance and used it for his own self-advertisement.

Vəssalam, nağılım tamam (telecast Həftə çal-çağırı "Pıç-hapıç", ATV, 18.11.2002). The game is built on the repetition tamam. The Turkish tamam means the same as the traditional Azerbaijani expressive borrowing from the Arabic language vəssalam. However, there is something else. The Turkish- tamam in colloquial speech is often used in Russian or English in the meaning of OK. In the structure of this occasionalism this word means finished, that is all, the auxiliary verb oldu is omitted.

Rephrasing of usual expressions: Toxun acdan xəbəri yoxdur. (One with full belly thinks that no one is hungry) is a complex syntagma; Ac nə bilir, tox necə yatır (The hungry man does not know how the rich man sleeps). The claim to a comic effect is obvious; however, it is also possible that there is a hint at the social stratum. For example, today the rich people sleep very restlessly, because the wealth plundered by them might be looted at any moment. The game is based on the replacement of concepts, rich and poor change their places.

Köhnə hamam, köhnə TACC (ANSTV, telecast «Qulp», 20.01.2003). In Azerbaijani there is a saying Köhnə hamam, köhnə tas which means hopelessly old, hidden under the guise of the new- literally: the same old bath, and the same old basin). The game is based on the successful binding the basin in the saying with news agency TASS (in Azerbaijani the final consonant becomes voiceless). The fact that the ITAR-TASS News Agency claimed to a novelty in enlightening the world events, but did not give up the models of the former TASS (news agency) the Soviet Union.

Keçən günlərimi zad eləsəydilər, gələn günlərimi şey edərdim (telecast "Yarım şaat", ANS TV, 01.02.2004).This is the paraphrase of the famous lines from the song. "If I have been returned my past days, I would have sacrificed my future ones." The game is based on the use fill-ups şey, zad, they do not mean anything special, however, they might be interpreted like this: When a lot of things became possible, there are people thinking that they are capable of exceptional achieve-

ments, but the fate of the villain does not favor them. Of course, only talentless may think so. Perhaps, şey and zad reflect just this situation.

Sometimes the game creates a completely blank, but responds the interests of the sender of the syntagma. At the same time a sound association is found between the etymon and structural correspondence. For example, advertising the restaurant "Röya" they have used such a phrase: Toydan sonra nahara (Space TV, 31.07.2003). In the Azerbaijani language there is a popular saying - Toydan sonra nağara, which literally means playing the drum after the wedding party. If this saying is transformed into a proverb, it will be semantically adequate to the Russian proverb: После драки кулаками не машут (After the fight do not shake your fists to frighten someone). Azerbaijani nahar means lunch, in form it resembles nağara. The advertisement claims to humor, but it is a very real propaganda. Toydan sonra nahara is an invitation to come to this restaurant after the wedding, i.e. come to dine there.

In the Azerbaijani language there is a saying: Qaz vur, qazan doldur, (exactly: speed up, give gas and fill up the pot), (beat the pot, fill it up with gas), which literally is Shoot a goose, then fill the pot with it. It is a call for earning big money. It is often used ironically. It has been transformed into Qazan vur, qaz doldur ("Yarım şaat"). It actually means the same thing, but it is based on the rearrangement of the components for causing a humorous effect. Such concepts as "full pot" and "goose" paradoxically correlated in terms of the third concept - "luck" or "a great success", "abundance", "horn of plenty". The addressee of the transform took advantage of the situation. On the background of the above discussed syntagms not only the resources of the language, but also the historic - cultural memory use such proverbs, in this sense, this is a successful example.

In the Azerbaijani language there is a proverb: Ağıllı fikirləşincə dəli vurdu çayı keçdi. It literally means: Exactly: while the clever man thinks, the mad man crosses the river. Transform reads as follows: Sakit fikirləşincə sırtıq vurdu hər zadı keçdi. Exactly: While a calm man (i.e. intelligent, cultural man/thinks (pulls himself together), impudent person trample all sorts of decency. Transform reflects modern standards (ANS TV, Xəbərdar, 24. 07.2003). Structurally these two syntagms match each other. They are the same in logical sense, too, i.e., while the intelligent is thinking of what steps to take for doing something, the crazy one commits it. However, from the point of actualization of the background information and enrichment of the sense the transform is deeper meaning than the etymon, because in the structure of the etymon the notions of "intelligent" and "crazy" are juxtaposed, it makes the two features logically correct and corresponding their actions. Firstly, the intelligent, who is to mediate on something and is engaged in it, the crazy, who by its definition must not mediate on anything, commits the action without mediating on it. The saying challenges for action, but not for being engaged in fruitless reflections. Secondly, the transform juxtaposes the notions, which are in absolute positions, i.e., do not contradict each other. Here the notions calm, quiet and cheeky, shameless have been juxtaposed. Thirdly, it is important to mention all the

obstacles - hər zadı. If in the etymon the crazy crosses the river, while the clever one is mediating, in the occasionalism the cheeky fellow solves all the problems, while the clever one is ashamed to do something. As it is seen, here the fill-up - zad is a universal substitute for all kinds of objects. Noteworthy is the frequency of şey and zad in modern colloquial Azerbaijani speech. The transform updates the vertical context. The current reality shows that the educated and intelligent people do not or cannot achieve anything easily, while the shameless or dishonest ones are able to overcome all the obstacles - hər zadı.

Iki ayaq bir çarığa sığmaz. Iki ulduz bir konsertə (ATV, telecast "Həftə çal-çağırı", 28.07.2003). In the Azerbaijani language there is such a phraseology: Iki ayağını bir başmağa soxmaq which literally means to push one's feet into one of the shoes. The semantics of this phraseology implicitly contains the idea of impossibility of an action indicated here on the discursive level, i.e. to push one's feet into one shoe. In the structure of transform the idiom turns into a proverb, which means that it is impossible to push the feet into one shoe. However, this is not limited to occasionalism, paremy turned into a phraseological unit here is a prelude to discursively expressed basic confirmation, which says that two stars cannot appear on the stage simultaneously in one show: - Iki ulduz bir konsertə. Thus, the game here is built on two devices: semantic and structural transformation of usual phraseologism and distribution of its discursive evaluation of the current events.

The expression - Burada mənəm, İtaliyada Paqanini (Here I am the main person, in Italy Paganini) is based on the saying that reproduces the actual situation for the present. This saying originally is Burada mənəm, Bağdadda kor xəlifə. It tells of a petty tyrant who does not take into account anything or anyone. The structure of the saying is transparent. Caliphs were the rulers of the faithful and resided in Baghdad. The tyrant thinks that if the blind caliph is the all-mighty ruler in Baghdad, then there he is the caliph. However, this etymon is not as simple as it may seem at first sight. The fact is that the crippled could not be caliphs, so when it was necessary to overthrow the caliph, it was not necessary to murder him, it was enough to blind him. Therefore, it says that he was caliph there and the blind caliph was in Baghdad, which is full of irony in relation to the petty tyrant who thought that he could do everything.

Occasionalisms entirely are built on the account of modern realities of the world of music. It is known that the self-estimation of stars, who call themselves prima donnas, turns them very often to targets of mockery.

Vəssalam - mövsum tamam (That is all, the season ended) (ATV, telecast "Həftə çal-çağırı", 28.07.2003). It is based on an expression, which sounds vəssalam - şüttamam. In different contexts this expression acquires different meanings. For example, that's all with it, it is here and this is the end, compactly la comedy, that's all, etc. This occasionalism has a specific meaning (it is the end of the season), therefore from the point of its meaning it is sufficiently primitive.

The conducted analysis allows confirm that in speech elements of modern Azerbaijani mass media the language game occupies an exceptional place. Moreo-

ver, mass media focuses on the play signs. It solves not only the aesthetic, but also purely communicative problems. The aesthetic function is secondary in it, though at first sight it seems to be the main one.

3.Tradition

Satirical magazine "Mollah Nesreddin" has a particular importance in the history of formation of the Azerbaijani national literary language. There arises a logical question: What was its role? Which peculiarities in the language of the magazine allows bind it to the national language? The fact is that the language is an essential attribute of the culture. The Azerbaijani Turks lived and developed in the context of a single Arab-Islamic civilization over the last thousand years, it has led to countless cultural and linguistic consequences. In particular, the influence of the Arabic language on Azerbaijani is felt in the vocabulary and grammar, of course, on the latter to a lesser degree. There were two tendencies in the Azerbaijani language at the beginning of the last century. The great impact of Arabic on Azerbaijani, on the one hand, and a close rapprochement of Azerbaijani with the Turkish language spoken in the Ottoman Empire were conspicuously evident, on the other hand. These both tendencies found their reflection clearly in the language of M.A. Rasulzadeh [6,48]. In parallel to these tendencies in the early twentieth century a historical-cultural tendency gained force. Appeal to the national sources and simultaneously an ironic approach to the speech was inherent to this tendency, the dominance of Arabism or Turkism grew. It is sufficient to remind the comedies of U. Hajibeyov in which the adherents of both tendencies are always ridiculed. It is to the point to say that the speeches of the Azerbaijani intelligentsia, which are full of the Russian words, are also severely ridiculed. On the background of the said, the language of the satirical magazine "Molla Nesreddin" demonstratively appeals to the resources of the national literary Azerbaijani language, particularly to the languages of the great Azerbaijani poets such as M. Fuzuli, I. Nessimi, M.P. Vagif. The Azerbaijani linguist T.I. Hajiyev pointed out that "Molla Nesreddin", along with "Hoopoe-name" (The Book of Hoopoe) by M.A. Sabir is rich monuments of the Azerbaijani national literary language [4, 159]. In this regard it should be noted that the language of the magazine is rich in puns used in the Azerbaijani proverbs.

Pun, which serves the aim of the formation of paradoxal syntagms, is a sphere of real creativity. In fact, any speech, or the speech itself, is a space for linguistic creativity. Some of the created ones are frequently remembered, but there are also such coinages which remain outside the attention of the language community, a unique mechanism of expression of sense are observed in them. We think that the deliberate puns represent a rare case in the space of the word-formatin and creation of syntagmas. The normal speech stream and daily speech in any language contain a huge number of spontaneously born and quickly forgotten constructions. These generations of conversation are stimulated by subconscious response to stimuli countless number of constituents which emerge and disappear spontaneously making a transition from one state into another.

The live speech contains certain standard pun models coined quite unconsciously. It allows suppose that the element of language game repeats the phylogenetic element standardization of the language code, in general. If this assumption is valid, then the process defined by us as a language game is a permanent evolution of the semiotic nature of the system in spatial-time implementation. The distinction between language and speech in this case emerges as a difference between which has remained in memory and remembered, on the one hand, and the actual element of formation speech, on the other. The resisting elements became stable not only on the level of meaning, or sense, but also on the level of models for the formation of new units. The usage in this case means “an ability to produce, to generate”, and nothing else. It is clear that the ability to produce others is conditioned by remaining in the memory and storage in the collective memory. The notion of "usage" means "acceptance" in this context in conformity with the etymological meaning .The origin of all syntagmas constructed on the sign game is of a speech character. Most of them still remain ephemeral. Only a certain part of them with considerable communicative efficiency remains in the memory of the people by virtue of being comprehended as part of the language. It is necessary to note that they form the picture of the world to some extent. The analysis of the language of the above-mentioned magazine is a witness that the language game occupies a special place in it. It goes without saying that this game is social in nature.

Atı atın yanında bağlasalar, xan görüb deyər: birini bağışla mənə - If you tie the horse next to another one, the khan will see it and say: give me one of them as a present ("Molla Nesreddin", 1906, number 1, 7 aprel). The proverb in Azerbaijani is: Atı atın yanında bağlasan, həmrəng olmasa, həmxasiyyət olar. Its literal translation is: If you tie the horse next to another one, it will become the same if not in color, at least in temper. The magazine “Molla Nesreddin” uses the first part of the conventional construction without any modification, but its second part is changed completely, thus, it changes the sense of the utterance wholly: If the horse is tied next to another horse, then the khan will see it and say: Give me the one. Here the occasionalism expresses social acuteness, as well as all that has been written in the magazine.

Anlayana da qul ol, anlamayana da (ibid) – It literally means: Be a slave to the man who is wise and understands everything, and to the one who is a fool and does not understand anything. Exactly: Be a slave to all both to the understanding and not understanding persons.

This proverb reflects the ancient etiquette: - Sayanın quluyam, saymayanın ağası. It literally means: I am a slave to the man who respects me, but the master of the one who does not respect me. Molla says that we should be a servant, a slave to those who understand and respect us, and to those who do not understand and respect us. There is one more usual saying with a deep meaning: Anlayana da qurban olum, anlamayana, vay yarımçıq əlindən – May I be a sacrifice to the one who understands me and to the one who does not understand me, but not to the one who understands me in half. Perhaps the addressee uses the motifs of this say-

ing, too. We may suggest an interpretation for it which takes into account the realities of the time and the enlightening objectives of the magazine. Of course, Molla Nesreddin felt a great moral satisfaction when he was understood and laughed together with him at the vices of the society. Any misunderstanding irritates him. The magazine calls to be tolerant also to those who do not understand you.

Sözünü o kəslərə de ki, sənə qulaq vermirlər (ibid)-Speak to those who do not listen to you. But in usage of this proverb means quite the opposite: Sözünü o kəslərə de ki, sənə qulaq verirlər.-Speak to those who listen to you. It creates a kind of usual antonymic paremy connected with the motifs and the goal of the magazine. Molla Nesreddin calls the people who are not listening to you, in fact.

Ac toyuq yuxusunda plov görər (ibid) - A hungry hen may see only pilaf in her vision. Exactly: A hungry hen sees plov in sleep.

The common usage of this proverb is Ac toyuq yuxusunda darı görər – Exactly: A hungry hen easily sleeps.

In this case, there is correspondence between what is seen in the vision and who sees the vision. In this version of the game there is no such a correspondence, if one sees pilaf in his vision, then it means that we are talking about a human being, but in this case Ac toyuq (hungry hen) is a metaphor about the human being. Perhaps the metaphor is an allusion to the cowardice of the hungry man who does not work to feed himself and the hen is shown as an example. Otherwise, why should a hungry hen should see pilaf in her vision?

Adam yata-yata alim olur (ibid.) - Exactly: A person becomes a scientist in sleep, while sleeping.

In the Azerbaijani language there is a proverb: Adam oxuya-oxuya alim olur - Exactly: A person becomes a scientist by reading (studying). But Mollah Nesreddin says: A man becomes a scholar by sleeping all the time. A kind of topos characteristic for the Azerbaijani intelligentsia at the end of XIX and at the beginning of XX centuries is played here. The magazine is full of collective dream images, so he created the image of sleepy people. In general, for the magazine "Mollah Nesreddin" it was a typical stereotype of the drowsy Orient and the energetic West. The occasionalism fits into this model.

The same irony is contained in the challenge to postpone the errand of the evening for the next day, and the job of the morning until the evening: Axşamın işini sabaha qoy, sabahın işini axşama (ibid). Proverbs reflecting the universal human experience and present in all the languages require not putting off the job until tomorrow, what can be done on the same day. This logical model is constantly played out in the languages of the world. The most popular is the following: Do not put off till tomorrow what you can eat today. Mollah Nesreddin deepens the sense of the expression, playing on the enlightenment stereotype that the Muslims do not do anything at all, neither today, nor any other day, in general.

İşləmək adamı puça çıxardar (ibid) - Exactly: Work exhausts a person. In reality the proverb is İşləmək adamın üzünü ağardar Exactly: Work makes a dignified i.e. gives him fame and honor. It ridicules the oriental laziness.

The Azerbaijani people have historically adopted many Islamic norms in the life in their own way. For example, polygamy has always been the object of criticism, hence the proverb: İkiarvadlı evdə bərəkət olmaz - In the house with two wives there will not be abundance. The magazine creates an identical antonym: İkiarvadlı ev bərəkətli olar (ibid) - In the house with two wives there will be abundance. Background information is needed for the comprehension of such occasionalisms. Perhaps there lies a mockery that each of the wives may bring something from her parents' house. It is identical to such a phrase: Two is more than one, hence, the more, the better. That is, the more is the number of the wives in the house, the richer the house is.

Başladığın işi yarıda qoy (ibid)- The begun work give up halfway.

There is a proverb in the Azerbaijani language, which sounds like the following: - Başladığın işi yarıda qoyma - Do not leave the started work unfinished.

In all the languages there are standard ironic prescriptions for not doing anything perfectly. Compare the Russian example: продолжай в том же духе - continue in the same spirit. In the Azerbaijani language there are stereotypical expressions, for example, if someone breaks something, the other says: - sındır, sındır- breake it, break it. If the children do not want to study, to learn, they are said: oxuma, neynirsən oxumaq, ağıllı adamsan, oxuma-do not study, why do you need it, you are clever, do not study, do not learn…. The model is apparently universal. However, we think that in all the standard models used by universalism the original position of the magazine is used in the first place, but not all the time, and secondly, not accidentally. The model of identical antonymous paremies with modality is applied to typical vices. It can be concluded that if the journal wants to do something contradicting the national experience, the experience of the people is ignored. In this case the popular experience requires not leaving the started work unfinished, but the standard for the people is just lack of energy and mental ability to complete the initiated, all the unfinished work. Therefore Mollah Nesreddin says: "Do not finish the work, you have begun, that will be right." This negative model produces a positive outcome, or at least programmed for getting a positive result. This and the above-mentioned occasionalisms demonstrated by the magazine shows the efficiency of the scheme.

Bala baldan şirindir, qoyma oxuyub gözlərinin işığı getsin (Mollah Nesreddin, № 2, April 14 1906) - Anyone's child is sweeter for the parent than honey, do not let him read and spoil his eyesight. In Azerbaijani there is a saying - Bala baldan şirindir, i.e. the child is sweeter than honey for the parent. The magazine mentions this proverb by using the same model for the expression of negation, advising not to allow children to read, to learn, because reading will spoil the eyesight.

Borclu borclunun sağlığın istər: dəxi borc aldın - vermə (ibid) –The lender of the money will wish health to the borrower: if you borrowed money, do not return it. The magazine comically continues this proverb like this: If you borrowed money - do not return it.

Çox bilirsən, az danış. (ibid) -If you know much, speak less. The magazine changes it into: If you know less, speak much.

In the Azerbaijani language there is such a saying: Kök arıqlayınca arığın canı çıxar, i.e. while the fat one loses his weight, the lean one will end his life. The magazine replaces the basic concepts in strict accordance with the current realities of that time: Xan arıqlayınca cəmiyyətin canı çıxar - While the khan loses weight, the society loses their lives.

Tısbağa qınından çıxsa, "abrozovonnı" olar (ibid)-if the tortoise pushes out its head from its shell, it will become "educated. In the Azerbaijani language there is such a saying: Tısbağa qınından çıxdı qınını bəyənmədi-the tortoise left its shell, then did not like it. The magazine creates occasionalism: If the turtle leaves its shell, it will become educated. Ridicule is not only the sense, but also the distortion of the Russian word образованный popular among the urban Azerbaijan people in the form of образовоанны (educated) with the stress on the penultimate syllable. The vertical context updates the image of the Russian-speaking upstarts, who hardly spoke Russian and despised their common people. The situation has been well screened in the Azerbaijani film "If not that, then let it be this!"

Çox yaşayan çox bilməz, çox yatan çox bilər (ibid) - Those who live longer, will not know much, but those who sleep much know more. The image of the drowsy Muslim has become a stereotype of journalists and artists in "Mollah Nesreddin". We have already dealt with these kind occasionalisms. In connection with it there has appeared such a proverb: Çox oxuyan çox bilməz, çox gəzən çox bilər- A traveler knows more than a reader. The magazine says: Those who live long will not know much, but those who sleep much will know more. It tells of the laziness of some Moslems. Such occasional expressions, built on puns and play on words are a lot in the language of the satirical magazine "Molla Nesreddin". It is determined by the policy of the magazine based on ridicules. The genre of this magazine was satire and it was specialized on it, and its sources were the national traditions. And it is the element of the magazine, in which it lived. As the analysis shows, the basic method of the language game in the journal is the spread of the usual syntagma on the account of paradoxical assertion. The paradox in the created occasionalism is usually inadmissibility of the approval. As it was noted above, the system of unacceptable concepts, on which the game was built in the language of the magazine, it is the system of social evils against which the magazine fought.

If we try to compare the modern game occasionalisms full in the language of the media, including the language of "Molla Nesreddin", we have to admit that the present puns or play on words are focused on laughter, as a rule. Completely rare puns are on sharp social issues. As a rule, they have a low aesthetic value; they are especially noticeable in advertisements, for which the main thing is to draw the attention of the reader. It may be a precedent phenomenon or an ordinary rhyming of words. To become a classical game, "Mollah Nesreddin" focused on education, health, social issues. Sometimes even the contemporary authors create quite successful game syntagms by combining the deep sense with an optimal form. For ex-

ample, Ulduz ağacı, qoz ağacı, hər keçən bir daş atar (telecast Həftə çal-çağırı, 10.04.2002) - Star tree, walnut tree, each man flings a stone at it. The original proverb is Qız ağacı - qoz ağacı, hər keçən bir çimdik alar- A young girl is like a walnut tree, each man would like to take a pinch. The proverb has a very deep meaning in everyday life. The point is that every man would like to look at or to tell a compliment to a beautiful young girl, there is nothing unusual, it should be understood as it is. Equally wise occasionalisms appear like the tree of stars is like are a walnut tree, each passer-by may throw a stone at it. In other words, the stars should take for granted that their lives are discussed on the pages of newspapers, magazines and also on television, they are ridiculed, sometimes openly bullied. Everyone who is not lazy may throw a stone at them.

Thus, the language of "Mollahh Nesreddin" can be considered a phenomenon in the formation not only of the norms of the Azerbaijani national literary language, but also in the development of national cultural traditions. It contributed to the improvement of the tastes of the reading public, and people in general. It was important that the language of the magazine consciously got detached from the traditions alien to the spirit of the nation.

Addressing to the experience and traditions of this journal today is not occasional. The fact itself means acceptable in the sphere of cultural traditions. On the other hand, connecting the modern situation in Azerbaijan with the situations of the beginning of the last century becomes actual allusion.

4. Methods

Descriptive method, as well as the method of componential analysis has been used in the Present Article. Descriptive method has been used in the description of syntagms for revealing the semantic relations in them and for the comprehension of the meaning in the demonstrated examples. The method of componential analysis has been used for the discovery of semantic ties in the newly coined units.

5. Conclusion

Language game in the modern Azerbaijani mass media is not an exceptional phenomenon. The experience of the analysis of the verbal element in many languages shows that it is focused on language games, because it is very expedient for understanding the symbolic combinatory. Even if the sender of the message is not aware of it, the game is aimed at achieving the maximum communicative effect. Language game in the modern Azerbaijani mass media and more generally in speech element is based on a rich tradition. This tradition has its deep roots in folklore. If we keep in mind the latest tradition, it should be called the language of the satirical magazine "Mollah Nesreddin". The most important example of the language game inherent to the language of the said magazine is the changes in the usual Azerbaijani proverbs, when the first meaningful part of the syntagma remains unchanged, and the second part, i.e., the culminating part, becomes paradoxal on this background.

Socio-cultural aspect in the space of language games in Azerbaijan is highlighted today. Playing stable and well-known, games by visual constructions be-

comes very important means of expression of social protest. On the other hand language games in Azerbaijan reflects tendencies of democratization of the literary language, which in this or that way is linked with slackening historical-cultural traditions in the language. In the Azerbaijani linguistics, different from the Russian language, nearly investigation of language games is absent. Nevertheless language game appears to be, perhaps, the most actual phenomenon in the Azerbaijani post-soviet period.

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